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KYRIALE ABRÉGÉ

CONTENANT

L'ACCOMPAGNEMENT DU CHANT GRÉGORIEN

POUR LES CHANTS LES PLUS USUELS DE L'ORDINAIRE DE LA MESSE

PAR

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✠ JULIUS LECOUVET,

Vic. Gen.

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AVANT-PROPOS.

Ce *Kyriale abrégé* n'est pas simplement extrait du *Kyriale* publié en 1929 sous la signature du R. P. Dom Desroquettes et la mienne. Depuis cette époque nous avons évolué dans le sens d'une plus grande simplicité. Si diverses circonstances n'ont pas permis que fût continuée cette collaboration, les accompagnements contenus dans le présent volume témoigneront quand même de cette évolution, plus encore sans doute que le *Graduel paroissial* et le *Vespéral*; déjà le volume consacré aux *Bénédictions du Saint Sacrement* marquait une étape vers cette simplicité. Et comme sobriété et simplicité de l'harmonie s'allient à la facilité d'exécution, les accompagnateurs n'y trouveront qu'avantage. De plus, j'ai ramené certaines pièces, qui étaient transcrites dans une tessiture trop aiguë, à un registre plus commun, c'est-à-dire dans la mesure du possible, à l'octave moyenne de *ré*, tout en adoptant des tons qui permettent la transposition par simple changement d'armure.

Mais ce *Kyriale* n'est pas complet : il ne comprend que les deux antiennes pour l'Asperision, dix Messes et trois Credo. De fait, dans les paroisses (et bien à tort) une partie seulement du répertoire est chantée régulièrement; les organistes trouveront donc ici les chants les plus usuels. Les communautés qui chantent tout le répertoire auront toujours la faculté de recourir à l'ancien *Kyriale*, les deux volumes d'accompagnement répondant ainsi à des besoins différents. Mais l'avantage de celui-ci, outre la simplicité que je signalais à l'instant, est d'être moins encombrant (et d'un prix moins élevé), car il est à peine la moitié de l'autre. Du reste, je n'ai pas cherché à varier les harmonisations, lorsque, dans les *Kyrie* par exemple, les invocations sont répétées sur la même mélodie; il est déjà bien difficile de trouver une harmonisation à peu près convenable : comment en proposer trois ?

Depuis quelques années, méthodes et livres d'accompagnement se sont multipliés; nombre d'auteurs se réclament des principes enseignés à l'*Institut grégorien*, et manifestent un zèle qu'on voudrait croire simplement apostolique. Malheureusement, la bonne volonté ne suffit pas; trop d'incorrections rythmiques et modales leur ont échappé; trop de maladresses — je suis indulgent! — dans l'écriture harmonique prouvent que leur technique est insuffisante, et souvent nulle. Certes, je ne présente pas des modèles; la perfection est ici *impossible*, la monodie grégorienne et l'harmonie n'ayant de rapports directs ni dans l'histoire ni dans l'esthétique. Cependant ces accompagnements ont été écrits après mûre réflexion; ils ont été soumis au contrôle de l'expérience. Peut-être, et bien qu'ils n'aient pas été conçus en vue de l'enseignement, le lecteur y trouvera-t-il matière à méditation studieuse. Mais que les puristes, atteints d'octavite ou de quintite aiguë, se rassurent : si j'ai pris avec les règles d'école d'assez nombreuses libertés, ce n'est pas par hasard, et ces prétendues fautes ne m'ont pas échappé. Le choix, la place, l'enchaînement des harmonies ont plus d'importance dans ce genre d'accompagnement que la « réalisation ». En tout cas, le seul but que je me suis proposé est d'aider le chœur moyen à une plus parfaite interprétation, et de contribuer ainsi très modestement à l'*Opus Dei*.

H. P.

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ORDINAIRE DE LA MESSE

5

Les dimanches à l'aspersion de l'eau bénite
En dehors du temps pascal

A - spér - ges me, *Dó - mi - ne, hy - só - po, et mun - dá - bor :

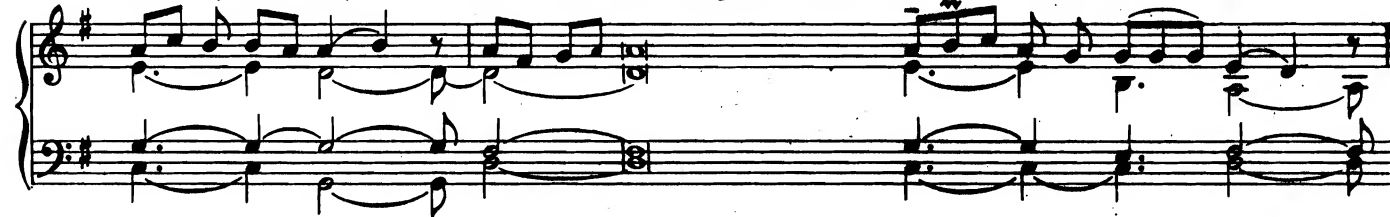
Ant.
7.



la - vá - bis me, et su - per ni - vem de - al - bá - bor. Ps. 50. Mi - se - ré - re




me - i, De - us, *se - cún - dum mágnam miseri - cór - di - am tu - am.



Glo - ri - a Pátri, et Fíli - o, et Spi - ri - tu - i San - cto: *Si - cut e - rat in princípi - o,



et nunc, et sem - per, et in sé - cu - la sé - cu - ló - rum. A - men.



D.C.

On omet Gloria Patri le Dimanche de la Passion et le Dimanche des Rameaux.

Au temps pascal

Vi - di a - quam *e - gre - di - én - tem de tem - - plo, a lá - -

Ant.
8.

te - re dex - tro, al - le - lú - - ia: et o mnes, ad quos per - vé - nit a - -

qua i - sta, sal - - vi fa - cti sunt, et di - cent, al - le - lú - ia,

al - le - lú - ia. Ps. 117. Con - fi - té - mi - ni Dó - mi - no quó - ni - am bo - nus: *quó - ni -

am in sá - culum miseri - cór - di - a e - jus. Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri -

tu - i San - cto: *Sic - ut e - rat in prin - cí - pi - o, et nunc, et sem - per, et in sá - cu - la sá - cu - ló - rum. A - men.

D.C.

(1) Si la main de l'organiste atteint facilement la dixième, ou s'il joue la basse au clavier de Pédale, la disposition suivante est préférable :

quó - ni - am bo - nus: Spi - ri - tu - i San - cto

I. Au temps pascal

(Lux et origo)

8. *Ký - ri - e* ^(3 fois) * e - lé - i - son. *Chrí - ste* e - - lé - i - son. ^(3 fois)

Ký - ri - e e - - lé - i - son. ^(2 fois) *Ký - ri - e* * e - - lé - i - son.

4. *Gló - ri - a in ex - cél - sis Dé - o. Et in ter - ra pax ho - mí - ni - bus*

bo - næ vo - lun - tá - tis. Lau - dá - mus te. Be - ne - dí - ci - mus te. A - do - rá - mus te.

Glo - ri - fi - cá - mus te. Grá - ti - as á - gi - mus ti - bi prop - ter ma - gnam gló - ri -

am tu - am. Dó - mi - ne De - us, Rex cæ - lé - stis, De - us Pa - ter om - ní - po - tens.

Dó.mi - ne Fi - li u - ni - gé.ni - te, Je - su Chri - ste. Dó - mi - ne De - us, A - gnus De - i,

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a series of eighth notes, followed by a half note, and then continues with a melodic line. The piano accompaniment features a steady bass line with chords and moving lines in the right hand.

Fi - li - us Pa - tris. Qui tol - lis pec - cá - ta mun - di, mi - se - ré - re no - bis.

The second system of music continues the vocal line and piano accompaniment. The vocal line has a similar melodic structure to the first system, with eighth and quarter notes. The piano accompaniment maintains its harmonic support with chords and moving lines.

Qui tol - lis pec - cá - ta mun - di, sú - ci - pe de - pre - ca - ti - ó - nem no - stram. Qui

The third system of music continues the vocal line and piano accompaniment. The vocal line features a melodic line with some rests, and the piano accompaniment provides a consistent harmonic background.

se - des ad d é x - te - ram Pa - tris, mi - se - ré - re no - bis. Quó - ni - am tu so - lus san - ctus.

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a melodic line with some rests, and the piano accompaniment provides a consistent harmonic background.

Tu so - lus Dó - mi - nus. Tu so - lus Al - tís - si - mus, Je - su Chri - ste.

The fifth system of music continues the vocal line and piano accompaniment. The vocal line has a melodic line with some rests, and the piano accompaniment provides a consistent harmonic background.

Cum San - cto Spi - ri - tu, in gló - ri - a De - i Pa - tris. A - - - - - men.

The sixth system of music concludes the vocal line and piano accompaniment. The vocal line has a melodic line with some rests, and the piano accompaniment provides a consistent harmonic background.

San-ctus, * San - ctus, San-ctus Dó-mi - nus De-us Sá - ba - oth. Ple - ni sunt

4.

cæ - li et ter - ra gló - ri - a tu - a. Ho - sán - na in ex - cél - sis. Be - ne - dí -

ctus qui ve - nit in nó - mi - ne Dó - mi - ni. Ho - sán - na in ex - cél - sis.

A - gnus De - i, * qui tol - lis pec - cá - ta mun - di: mi - se - ré - - - re no - bis. (2 fois)

4.

A - gnus De - i, * qui tol - lis pec - cá - ta mun - di: do - na no - - - bis pa - cem.

*Depuis la messe du Samedi - Saint jusqu'au
Samedi de Pâques inclusivement :*

De - o grá - ti - as, al - le - lú - ia, al - le - lú - ia.

8.

Depuis le Dimanche de Quasimodo jusqu'au Samedi des Quatre-temps de Pentecôte inclusivement :

De - - o grá - ti - as.

8.

This musical score is for the phrase 'De - - o grá - ti - as.' It is written for a piano with a treble and bass clef. The melody is in the treble clef, starting with a quarter note 'D', followed by a dotted quarter note 'e', and then a series of eighth notes: 'o', 'g', 'r', 'a', 't', 'i', 'a', 's'. The bass line provides a simple accompaniment with quarter notes.

II. Aux fêtes Solennelles 1.

(Kyrie fons bonitatis)

Ký-ri - e e - lé - i - son. Chri - ste

(3 fois)

3.

This musical score is for the phrase 'Ký-ri - e e - lé - i - son. Chri - ste', repeated three times. It is written for a piano with a treble and bass clef. The melody is in the treble clef, starting with a quarter note 'K', followed by a dotted quarter note 'y', and then a series of eighth notes: 'r', 'i', 'e', 'e', 'l', 'e', 'i', 's', 'o', 'n'. The bass line provides a simple accompaniment with quarter notes.

e - lé - i - son.

(3 fois)

This musical score is for the phrase 'e - lé - i - son.', repeated three times. It is written for a piano with a treble and bass clef. The melody is in the treble clef, starting with a quarter note 'e', followed by a dotted quarter note 'l', and then a series of eighth notes: 'e', 'i', 's', 'o', 'n'. The bass line provides a simple accompaniment with quarter notes.

Ký - ri - e e - lé - i - son.

(2 fois)

This musical score is for the phrase 'Ký - ri - e e - lé - i - son.', repeated two times. It is written for a piano with a treble and bass clef. The melody is in the treble clef, starting with a quarter note 'K', followed by a dotted quarter note 'y', and then a series of eighth notes: 'r', 'i', 'e', 'e', 'l', 'e', 'i', 's', 'o', 'n'. The bass line provides a simple accompaniment with quarter notes.

Ký-ri - e e - lé - i - son.

This musical score is for the phrase 'Ký-ri - e e - lé - i - son.' It is written for a piano with a treble and bass clef. The melody is in the treble clef, starting with a quarter note 'K', followed by a dotted quarter note 'y', and then a series of eighth notes: 'r', 'i', 'e', 'e', 'l', 'e', 'i', 's', 'o', 'n'. The bass line provides a simple accompaniment with quarter notes.

Gló-ri - a in ex-cé-l-sis De - o. Et in ter-ra pax ho - mí - ni - bus

1.

bo-næ vo-lum-tá-tis. Lau-dá-mus te. Be-ne-dí-ci-mus te. A-do-rá-mus te.

Glo-ri-fi-cá-mus te. Grá-ti-as á-gi-mus ti-bi prop-ter ma-gnam gló-ri-am tu-am.

Dó-mi-ne De-us, Rex cæ-lé-stis, De-us Pa-ter om-ní-po-tens. Dó - - mi-ne Fi-

li u-ni-gé-ni-te, Je-su Chri-ste. Dó-mi-ne De-us, A-gnus De-i, Fí-li-

us Pa-tris. Qui tol-lis pec-cá-ta mun-di, mi-se-ré-re no-bis.

Qui tol - - lis pec - cá - ta mun - di, sú - ci - pe de - pre - ca - ti - ó - nem no - stram.

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The vocal line begins with a quarter rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady bass line with chords and moving lines in the right hand.

Qui se - des ad d́ex - te - ram Pa - tris, mi - se - ré - re no - bis. Quó - ni - am tu so -

The second system continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains its harmonic support.

lus san - ctus. Tu so - lus Dó - mi - nus. Tu so - lus Al - tis - si - mus; Je - su Chri - ste.

The third system continues the vocal line and piano accompaniment. The vocal line includes a double bar line, indicating a measure rest. The piano accompaniment continues with its characteristic texture.

Cum Sancto Spí - ri - tu, in gló - - ri - a De - i Pa - tris. A - - - men.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a more melodic feel. The piano accompaniment provides a steady accompaniment.

San - A - - ctus, *San - - ctus, San - A - - ctus Dó - mi - nus De - us

The fifth system continues the vocal line and piano accompaniment. The vocal line has a more rhythmic feel. The piano accompaniment provides a steady accompaniment.

Sá ba - oth. Ple - ni sunt cæ - li et ter - ra gló - ri - a tu - a.

The sixth system continues the vocal line and piano accompaniment. The vocal line has a more melodic feel. The piano accompaniment provides a steady accompaniment.

Ho_sán_na in ex - cé_l_sis. Be-ne - dí - ctus qui ve - - nit in nó - mi - ne

Dó - mi - ni. Ho_sán_na in ex - cé_l_sis.

A - gnus De - i, * qui tol - - lis pec - cá - ta mun - - di:

mi - se - ré - re no - - - bis. A - gnus De - i, * qui tol - lis pec - cá - ta

mun - - di: mi - se - ré - - re no - - - bis. A - gnus De - i, * qui

tol - - lis pec - cá - ta mun - di: do - na no - bis pa - - - cem.

e - lé - i - son. Chri - ste e - lé - i - son.

Ký - ri - e e - lé - i - son. Ký - ri - e

e - lé - i - son. Ký - ri - e *

e - lé - i - son.

8. Gló - ri - a in ex - cé - lis De - o. Et in tér - ra pax ho - mí - ni - bus

bó - næ vo - lun - tá - tis. Lau - dá - mus te. Be - ne - dí - ci - mus te.

A-do-rá-mus te. Gló-ri-fi-cá-mus te. Grá-ti-as á-gi-mus ti-bi prop-ter ma-

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef and a key signature of one flat. The music is in a common time signature and features a steady, rhythmic accompaniment with some melodic movement in the vocal line.

gnam gló-ri-am tu-am. Dó-mi-ne De-us, Rex cæ-lé-stis, De-us Pa-ter om-

The second system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a bass clef and a key signature of one flat. The music maintains the same tempo and style as the first system.

ní-po-tens. Dó-mi-ne Fi-li-u-ni-ge-ni-te, Je-su Chri-ste. Dó-mi-ne De-us,

The third system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a bass clef and a key signature of one flat. The music maintains the same tempo and style as the first system.

A-gnus De-i, Fi-li-us Pa-tris. Qui tol-lis pec-cá-ta mun-di, mi-se-ré-re no-bis.

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a bass clef and a key signature of one flat. The music maintains the same tempo and style as the first system.

Qui tol-lis pec-cá-ta mun-di, sú-s-ci-pe de-pre-ca-ti-ó-nem no-stram.

The fifth system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a bass clef and a key signature of one flat. The music maintains the same tempo and style as the first system.

Qui se-des ad délix-te-ram Pa-tris, mi-se-ré-re no-bis. Quó-ni-am tu so-lus san-ctus.

The sixth system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a bass clef and a key signature of one flat. The music maintains the same tempo and style as the first system.

Tu so - lus Dó - mi - nus. Tu so - lus Al - tís - si - mus, Je - su Chri - - ste.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment uses a grand staff with treble and bass clefs. The music is in a 4/4 time signature and features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

Cum San - cto Spí - ri - tu, in gló - ri - a De - i Pa - - tris. A - - men.

The second system of music continues the vocal line and piano accompaniment. The vocal line remains on a single staff with a treble clef. The piano accompaniment continues on two staves. The music maintains the 4/4 time signature and key signature, with a focus on sustained chords and melodic lines.

San - - ctus,* San - ctus, San - - ctus Dó - mi - nus De - us Sá - ba - oth.

The third system of music, marked with a '4.' in the left margin, features a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves. The music is in 4/4 time with a key signature of one sharp. It includes a variety of rhythmic patterns and dynamic markings.

Ple - ni sunt cæ - li et ter - ra gló - - ri - a tu - a. Ho - - sán - na in ex - cél - sis.

The fourth system of music, marked with a '4.' in the left margin, continues the vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves. The music is in 4/4 time with a key signature of one sharp, featuring a mix of eighth and sixteenth notes.

Be - ne - dí - ctus qui ve - nit in nó - mi - ne Dó - mi - ni. Ho - sán - na in ex - cél - sis.

The fifth system of music, marked with a '4.' in the left margin, continues the vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves. The music is in 4/4 time with a key signature of one sharp, featuring a mix of eighth and sixteenth notes.

A - gnus De - i, * qui tol - - lis pec - cá - - ta mun - - di:

The sixth system of music, marked with a '4.' in the left margin, continues the vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves. The music is in 4/4 time with a key signature of one sharp, featuring a mix of eighth and sixteenth notes.

mi - se - ré - re no - bis. A - gnus De - i, * qui tol - - - lis

pec - cá - - ta mun - - di: mi - se - ré - re no - bis. A - gnus De - i, *

qui tol - - - lis pec - cá - - ta mun - - di: do - na no - bis pa - cem.

Ite missa est comme à la fin de la messe précédente.

IV. Aux fêtes doubles 1.

(Cunctipotens Genitor Deus)

Ký - ri - e * e - - - lé - i - son. ^(3 fois) Chri - ste

1.

e - - - lé - i - son. ^(3 fois) Ký - ri - e ^(2 fois) e - - - lé - i - son.

Ký - ri - e e - - lé - i - son.

4. Gló - ri - a in ex - cē - sis De - o. Et in ter - ra pax ho - mí - ni - bus

bo - næ vo - lun - tá - tis. Lau - dá - mus te. Be - ne - dí - ci - mus te. Ado - rá - mus te.

Glo - ri - fi - cá - mus te. Grá - ti - as á - gi - mus ti - bi prop - ter ma - gnam

gló - ri - am tu - am. Dó - mi - ne De - us, Rex cæ - lé - stis, De - us Pa - - ter

om - ní - po - tens. Dó - mi - ne Fi - li u - ni - gé - ni - te, Je - su Chri - - ste.

Dó-mi-ne De-us, A-gnus De-i, Fí-li-us Pa-tris. Qui tol-

Musical notation for the first system, including treble and bass staves with lyrics.

lis pec-cá-ta mun-di, sús-ci-pe de-pre-ca-ti-ó-nem no-stram. Qui se-des ad

Musical notation for the second system, including treble and bass staves with lyrics.

déx-te-ram Pa-tris, mi-se-ré-re no-bis. Quó-ni-am tu so-lus san-ctus. Tu so-lus

Musical notation for the third system, including treble and bass staves with lyrics.

Dó-mi-nus. Tu so-lus Al-tís-si-mus, Je-su Chri-ste.

Musical notation for the fourth system, including treble and bass staves with lyrics.

Cum San-cto Spí-ri-tu, in gló-ri-a De-i Pa-tris. A-men.

Musical notation for the fifth system, including treble and bass staves with lyrics.

San-ctus,* San-ctus, San-ctus Dó-mi-nus De-us Sá-ba-oth.

8.

Musical notation for the sixth system, including treble and bass staves with lyrics.

Ple - ni sunt cæ - li et ter - ra gló - ri - a tu - a. Ho - sán - na

in ex - cël - sis. Be - ne - dí - ctus qui ve - nit in nó - mi - ne Dó -

mi - ni. Ho - sán - na in ex - cël - sis.

A - gnus De - i, * qui tol - lis pec - cá - ta mun - di: mi - se - ré - re no - bis.

A - gnus De - i, * qui tol - lis pec - cá - ta mun - di: mi - se - ré - re no - bis.

A - gnus De - i, * qui tol - lis pec - cá - ta mun - di: do - na no - bis pa - cem.

Grá-ti-as á-gi-mus ti-bi prop-ter ma-gnam gló-ri-am tu-am. Dó-mi-ne De-us, Rex cæ-lé-stis,

De-us Pa-ter om-ní-po-tens. Dó-mi-ne Fi-li u-ni-gé-ni-te, Je-su Chri-ste.

Dó-mi-ne De-us, A-gnus De-i, Fí-li-us Pa-tris. Qui tol-lis pec-cá-ta mun-di,

mi-se-ré-re no-bis. Qui tol-lis pec-cá-ta mun-di, sú-s-ci-pe de-pre-ca-ti-ó-

nem no-stram. Qui se-des ad dæx-te-ram Pa-tris, mi-se-ré-re no-bis.

Quó-ni-am tu so-lus san-ctus. Tu so-lus Dó-mi-nus. Tu so-lus Al-tis-si-mus,

Je - su Chri - ste. Cum San - cto Spí - ri - tu, in gló - ri - a De - i Pa - tris. A - - - men.

San - - ctus, * San - ctus, San - ctus Dó - mi - nus

De - us sá - - - ba - oth. Plé - ni - sunt cæ - li et ter - ra gló - ri -

a tu - a. Ho - sán - na in ex - cél - sis. Be - ne - dí - ctus qui vé - nit

in nó - mi - ne Dó - mi - ni. Ho - sán - - - na in ex - cél - - - sis.

A - gnus De - i, * qui tol - lis pec - cá - ta mun - di: mi - se - ré - re no - bis.

A - gnus De - i, * qui tol - lis pec - cá - ta mun - di: mi - se - ré - re no - bis.

Musical score for the first system of 'Agnus Dei'. It features a treble and bass clef with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The music is in a 4/4 time signature and consists of a single melodic line with a steady accompaniment.

A - gnus De - i, * qui tol - lis pec - cá - ta mun - di: do - na no - bis pa - cem.

Musical score for the second system of 'Agnus Dei'. It continues the melody and accompaniment from the first system. The key signature remains one sharp (F#) and the time signature is 4/4.

De - o

grá - ti - as.

Musical score for the third system of 'Agnus Dei'. It concludes the piece with the text 'De o grá - ti - as.' The key signature is one sharp (F#) and the time signature is 4/4.

IX. Aux fêtes de la B. Vierge Marie 1.

(Cum júbilo)

Ký - ri - e * e - lé - i - son. Ký - ri - e e - lé - i - son.

Musical score for the first system of 'Kirie Eleison'. It features a treble and bass clef with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The music is in a 4/4 time signature and consists of a single melodic line with a steady accompaniment.

Ký - ri - e e - lé - i - son. Chri - ste e - lé - i - son.

Musical score for the second system of 'Kirie Eleison'. It continues the melody and accompaniment from the first system. The key signature remains one sharp (F#) and the time signature is 4/4.

Chri - ste e - lé - i - son. Chri - ste e - lé - i - son. Ký - ri -

Musical score for the third system of 'Kirie Eleison'. It concludes the piece with the text 'Chri - ste e - lé - i - son. Chri - ste e - lé - i - son. Ký - ri -'. The key signature is one sharp (F#) and the time signature is 4/4.

e e - lé - i - son. Ký - ri - e e - lé - i - son. Ký - ri - e

e - lé - i - son.

7. Gló - ri - a in ex - celsis De - o. Et in ter - ra pax ho - mí - ni - bus.

bo - nae vo - lun - tá - tis. Lau - dá - mus te. Be - ne - dí - ci - mus te. Ad - o - rá - mus te.

Glo - ri - fi - cá - mus te. Grá - ti - as á - gi - mus ti - bi prop - ter ma - gnam gló - ri - am tu - am.

Dó - mi - ne De - us, Rex cae - lé - stis, De - us Pa - ter om - ní - po - tens.

Dó.mi - ne Fi - li u - ni - gé - ni - te, Je - su Chri - ste. Dó - mi - ne De - us,

A - gnus De - i, Fí.li - us Pa - tris. Qui tol - lis pec - cá.ta mun - di, mi - se - ré - re no - bis.

Qui tol - lis pec - cá.ta mun - di, sú - ci - pe de - pre - ca - ti - ó - nem no - stram.

Qui se - des ad dex - te - ram Pa - tris, mi - se - ré - re no - bis. Quó - ni - am tu

so - lus san - ctus. Tu so - lus Dó - mi - nus. Tu so - lus Al - tís - si - mus, Je - su Chri - ste.

Cum San - cto Spí - ri - tu, in gló - ri - a De - i Pa - tris. A - - - - - men.

San - ctus, * San - ctus, San - ctus Dó - mi - nus De -

5.

us Sá - ba - oth. Ple - ni sunt cæ - li et ter - ra gló - ri - a tu - a.

Ho - sán - na in ex - cél - sis Be - ne - dí - ctus qui ve - nit in nó - mi -

ne Dó - mi - ni. Ho - sán - na in ex - cél - sis.

A - gnus De - i, * qui tol - lis pec - cá - ta mun - di: mi - se - ré - re

5.

no - bis. A - gnus De - i, * qui tol - lis pec - cá - ta mun - di: mi - se - ré - re no - bis.

A - gnus De - i, * qui tol - lis pec - cá - ta mun - di: do - na no - bis pá - cem.

Musical score for the first system of 'Agnus Dei'. It consists of a treble and bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a harmonic accompaniment with sustained chords and moving lines.

De - o grá - ti - as.

1.

Musical score for the second system of 'Agnus Dei'. It consists of a treble and bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a harmonic accompaniment with sustained chords and moving lines.

X. Aux fêtes de la B. Vierge Marie 2.

(Alme Pater)

Ký - ri - e * e - lé - i - son. Ký - ri - e e - lé - i - son.

Musical score for the first system of 'Kirie Eleison'. It consists of a treble and bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a harmonic accompaniment with sustained chords and moving lines.

Ký - ri - e e - lé - i - son. Chri - ste e - lé - i - son. Chri - ste e - lé - i - son.

Musical score for the second system of 'Kirie Eleison'. It consists of a treble and bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a harmonic accompaniment with sustained chords and moving lines.

Chri - ste e - lé - i - son. Ký - ri - e e - lé - i - son. Ký - ri - e e - lé - i - son.

Musical score for the third system of 'Kirie Eleison'. It consists of a treble and bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a harmonic accompaniment with sustained chords and moving lines.

Ký - ri - e * ** e - lé - i - son.

Musical score for the fourth system of 'Kirie Eleison'. It consists of a treble and bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a harmonic accompaniment with sustained chords and moving lines.

Gló-ri - a in ex - celsis De - o. Et in ter - ra pax ho - mí - ni - bus bo - næ vo - lun - tá - tis.

8.

Musical notation for the first system, featuring a treble and bass clef with Latin lyrics.

Lau - dá - mus te. Be - ne - dí - ci - mus te. Ad - o - rá - mus te. Glo - ri - fi - cá - mus te.

Musical notation for the second system, featuring a treble and bass clef with Latin lyrics.

Grá - ti - as á - gi - mus ti - bi prop - ter ma - gnam gló - ri - am tu - am.

Musical notation for the third system, featuring a treble and bass clef with Latin lyrics.

Dó - mi - ne De - us, Rex cæ - lé - stis, De - us Pa - ter om - ní - po - tens.

Musical notation for the fourth system, featuring a treble and bass clef with Latin lyrics.

Dó - mi - ne Fi - li u - ni - gé - ni - te Je - su Chri - ste. Dó - mi - ne De - us, A - gnus De - i,

Musical notation for the fifth system, featuring a treble and bass clef with Latin lyrics.

Fí - li - us Pa - tris. Qui tol - lis pec - cá - ta mun - di, mi - se - ré - re no - bis.

Musical notation for the sixth system, featuring a treble and bass clef with Latin lyrics.

Qui tol - lis pec - cá - ta mun - di, sú - ci - pe de - pre - ca - ti - ó - nem no - stram.

Musical score for the first system, featuring a vocal line and a piano accompaniment. The vocal line is in a treble clef, and the piano accompaniment is in a bass clef. The music is in a 4/4 time signature and a key signature of one flat (B-flat).

Qui se - des ad déx - te - ram Pa - tris, mi - se - ré - re no - bis. Quó - ni - am tu so - lus

Musical score for the second system, featuring a vocal line and a piano accompaniment. The vocal line is in a treble clef, and the piano accompaniment is in a bass clef. The music is in a 4/4 time signature and a key signature of one flat (B-flat).

san - ctus. Tu so - lus Dó - mi - nus. Tu so - lus Al - tis - si - mus, Je - su Chri - ste.

Musical score for the third system, featuring a vocal line and a piano accompaniment. The vocal line is in a treble clef, and the piano accompaniment is in a bass clef. The music is in a 4/4 time signature and a key signature of one flat (B-flat).

Cum San - cto Spí - ri - tu in gló - ri - a De - i Pa - tris. A - - - men.

Musical score for the fourth system, featuring a vocal line and a piano accompaniment. The vocal line is in a treble clef, and the piano accompaniment is in a bass clef. The music is in a 4/4 time signature and a key signature of one flat (B-flat).

San - ctus, * San - ctus, San - ctus Dó - mi - nus De - us Sá - ba - oth.

Musical score for the fifth system, featuring a vocal line and a piano accompaniment. The vocal line is in a treble clef, and the piano accompaniment is in a bass clef. The music is in a 4/4 time signature and a key signature of two flats (B-flat and E-flat). A measure rest is indicated by a '4.' in the left margin.

Ple - ni sunt cæ - li et ter - ra gló - ri - a tu - a. Ho - sán - na in ex - cél - sis.

Musical score for the sixth system, featuring a vocal line and a piano accompaniment. The vocal line is in a treble clef, and the piano accompaniment is in a bass clef. The music is in a 4/4 time signature and a key signature of two flats (B-flat and E-flat).

Be - ne - dí - ctus qui ve - nit in nó - mi - ne Dó - mi - ni. Ho - sán - na in ex - cél - sis.

A - gnus De - i, * qui tol - lis pec - cá - ta mun - di: mi se - ré - re no - bis.

4.

A - gnus De - i * qui tol - lis pec - cá - ta mun - di: mi - se - ré - re no - bis.

A - gnus De - i * qui tol - lis pec - cá - ta mun - di: do - na no - bis pa - cem.

XI Aux dimanches pendant l'année

(Orbis factor)

Ký - ri - e * e - - - - - lé - i - son ^(3 fois) Chri - ste e - - - - -

1.

- - - - - lé - i - son. ^(3 fois) Ký - ri - e e - - - - - lé - i - son, ^(2 fois)

Ký - ri - e * e - - - lé - i - son.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef and a key signature of one flat. The music is in a 4/4 time signature. The vocal line has a melodic contour that rises and then falls, with a star above the second 'e' in 'e - - - lé - i - son'.

Gló - ri - a in ex - cé - lis De - o. Et in ter - ra pax ho - mí - ni - bus bo - næ vo - lun - tá - tis.

2.

The second system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef and a key signature of one flat. The music is in a 4/4 time signature. The vocal line has a melodic contour that rises and then falls, with a star above the second 'e' in 'e - - - lé - i - son'.

Lau - dá - mus te. Be - ne - dí - ci - mus te. Ad - o - rá - mus te. Glo - ri - fi - cá - mus te

The third system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef and a key signature of one flat. The music is in a 4/4 time signature. The vocal line has a melodic contour that rises and then falls, with a star above the second 'e' in 'e - - - lé - i - son'.

Grá - ti - as á - gi - mus ti - bi prop - ter ma - gnam gló - ri - am tu - am. Dó - mi - ne De - us,

The fourth system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef and a key signature of one flat. The music is in a 4/4 time signature. The vocal line has a melodic contour that rises and then falls, with a star above the second 'e' in 'e - - - lé - i - son'.

Rex cæ - lé - stis, De - us Pa - ter om - ni - po - tens. Dó - mi - ne Fi - li u - ni - gé - ni - te,

The fifth system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef and a key signature of one flat. The music is in a 4/4 time signature. The vocal line has a melodic contour that rises and then falls, with a star above the second 'e' in 'e - - - lé - i - son'.

Je - su Chri - ste. Dó - mi - ne De - us, A - gnus De - i, Fí - li - us Pa - tris.

The sixth system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef and a key signature of one flat. The music is in a 4/4 time signature. The vocal line has a melodic contour that rises and then falls, with a star above the second 'e' in 'e - - - lé - i - son'.

Qui tol - lis pec - cá - ta mun - di, mi - se - ré - re no - bis. Qui tol - lis pec - cá - ta mun - di,

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'Q' and continues with eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

sús - ci - pe de - pre - ca - ti - ó - nem no - stram. Qui se - des ad dex - te - ram Pa - tris, mi - se - ré - re no - bis.

The second system continues the musical piece. The vocal line has a similar melodic pattern to the first system. The piano accompaniment maintains its rhythmic accompaniment with chords and moving lines in both hands.

Quó - ni - am tu so - lus san - ctus. Tu so - lus Dó - mi - nus. Tu so - lus Al - tis - si - mus, Je - su Chri - ste.

The third system of music. The vocal line features a more active melodic line with many eighth notes. The piano accompaniment provides harmonic support with chords and a consistent bass line.

Cum San - cto Spí - ri - tu, in gló - ri - a De - i Pa - - - tris. A - - - men.

The fourth system of music. The vocal line has a melodic line with some rests. The piano accompaniment features a more active bass line with eighth notes and chords.

San - ctus, * San - ctus, San - ctus Dó - mi - nus De - us Sá - ba - oth.

The fifth system of music. The vocal line has a melodic line with some rests. The piano accompaniment features a more active bass line with eighth notes and chords.

Ple - ni sunt cæ - li et ter - ra gló - ri - a tu - a. Ho - sán - na in ex - cæl - sis.

The sixth and final system of music. The vocal line has a melodic line with some rests. The piano accompaniment features a more active bass line with eighth notes and chords.

Be-ne-dí.ctus qui ve-nit in nó-mi-ne Dó.mi-ni. Ho-sán-na in ex-cél-sis.

A - gnus De - i, * qui tol - lis pec - cá - ta mun - di: mi - se - ré - re no - bis.

1.

A - gnus De - i, * qui tol - lis pec - cá - ta mun - di: mi - se - ré - re no - bis.

A - gnus De - i, * qui tol - lis pec - cá - ta mun - di: do - na no - bis pa - cem.

De - o grá - ti - as.

1.

XVII. Aux dimanches de l'Avent et du Carême

Ký - ri - e * e - lé - i - son. ^(3 fois) Chri - ste e - lé - i - son. ^(3 fois)

1.

Ký-ri - e e - - lé - i - son. ^(2 fois) Ký-ri - e *

* e - - - - - lé - i - son.

ou bien si c'est la coutume :

6. Ký-ri - e e - - - - - lé - i - son. ^(3 fois) Chri - ste e - - - - - lé - i - son. ^(3 fois)

Ký-ri - e e - - - - - lé - i - son. ^(2 fois) Ký-ri - c * e - - - - - lé - i - son.

5. San - ctus, * San - ctus, San - ctus Dó-mi-nus De - us Sá - - ba-oth. Ple-ni-sunt

cæ - li et ter - ra gló - ri - a tu - a. Ho - sán - na in ex - cél - sis.

Be - ne - dí - ctus qui ve - nit in nó - mi - ne Dó - mi - ni. Ho - sán - na in ex - cel - sis.

A - gnus Dé - i, * qui tol - lis pec - cá - ta mun - di: mi - se - ré - re no - bis.

A - gnus De - i, * qui tol - lis pec - cá - ta mun - di: mi - se - ré - re no - bis.

A - gnus De - i, * qui tol - lis pec - cá - ta mun - di: do - na no - bis pa - cem.

De - o grá - ti - as

1.

De - o gra - ti - as.

XVIII. Aux fêtes de l'Avent et du Carême

Aux Vigiles fériées des IV Temps, et à la messe des Rogations

4. Ky - ri - e * e - lé - i - son. ^(3 fois) Chri - ste e - lé - i - son. ^(3 fois)

Ky - ri - e e - lé - i - son. ^(2 fois) Ky - ri - e * e - lé - i - son.

San.ctus, * San.ctus, San.ctus Dó.mi.nus De.us Sá.ba.oth. Ple.ni sunt cæ.li et ter.ra gló.ri.a tu.a.

Ho.sán.na in ex.cel.sis. Be.ne.dí.ctus qui ve.nit in nó.mi.ne Dó.mi.ni. Ho.sán.na in ex.cél.sis.

A - gnus De - i, * qui tol.lis pec.cá.ta mun.di: { do - na no - bis pa - cem.
mi - se - ré - re no - bis.

Be - ne - di - cá - mus Dó - mi - no. De - o grá - ti - as.

Credo

I

Cre - do in u - num De - um Pa - trem om - ni po - tén - tem, fa - ctó - rem cæ - li et ter - ræ,

4.

vi - si - bí - li - um óm - ni - um, et in - vi - si - bí - li - um Et in u - num Dó - mi - num,

Je - sum Chri - stum, Fí - li - um De - i u - ni - gé - ni - tum. Et ex Pa - tre na - tum an - te ó - mni -

a sæ - cu - la. De - um de De - o, lu - men de lí - mi - ne, De - um ve - rum de De - o ve - ro.

Gé - ni - tum, non fa - ctum, con sub - stan - ti - á - lem Pa - tri: per quem óm - ni - a fa - cta sunt.

Qui prop - ter nos hó - mi - nes, et prop - ter nos - tram sa - lú - tem de - scén - dit de cæ - lis.

Et in car.ná.tus est de Spí.ri.tu San.cto ex Ma.rí.a Vír.gi.ne Et hó.mo fa.ctus est. Cru.ci.fí.xus é.ti.

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is one sharp (F#), indicating G major. The vocal line begins with a series of eighth notes, followed by a half note, and then a quarter note. The piano accompaniment features a steady eighth-note bass line and a more melodic upper line.

am pro no.bis: sub Pón.ti.o Pi.lá.to pas.sus et se.púl.tus est. Et re.sur.ré.xit tér.ti.a di.e

The second system continues the musical setting. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment includes a dynamic marking of *p* (piano) at the beginning of the system.

se.cún.dum Scri.ptú.ras. Et a.scén.dit in cæ.lum: se.det ad dex.te.ram Pa.tris.

The third system continues the musical setting. The vocal line features a mix of eighth and quarter notes. The piano accompaniment maintains the same rhythmic and harmonic structure.

Et i.te.rum ven.tú.rus et cum gló.ri.a ju.di.cá.re vi.vos et mór.tu.os: cu.jus re.

The fourth system continues the musical setting. The vocal line has a similar rhythmic pattern to the previous systems. The piano accompaniment includes a dynamic marking of *p* (piano) at the beginning of the system.

gni non e.rit fi.nis. Et in Spi.ri.tum Sán.ctum, Dó.mi.num, et vi.vi.fi.cán.tem: qui ex Pa.

The fifth system continues the musical setting. The vocal line has a similar rhythmic pattern to the previous systems. The piano accompaniment includes a dynamic marking of *p* (piano) at the beginning of the system.

tre Fi.li.ó.que pro.cé.dit. Qui cum Pa.tre et Fí.li.o si.mul ad.o.rá.tur et con.glo.ri.fi.cá.tur:

The sixth system continues the musical setting. The vocal line has a similar rhythmic pattern to the previous systems. The piano accompaniment includes a dynamic marking of *p* (piano) at the beginning of the system.

qui lo-cú-tus est per Pro-phé-tas. Et u-nam san-ctam ca-thó-li-cam et a-po-stó-li-cam

Ec-cé-l-si-am. Con-fí-te-or u-num bap-tís-ma in re-mis-si-ó-nem pec-ca-tó-rum.

Et ex-spé-cto re-sur-re-cti-ó-nem mor-tu-ó-rum. Et vi-tam ven-tú-rí sæ-cu-ri. A - - men.

III

Cre-do in u-num De - um. Pa-trem om-ni-po-tén-tem, fa-ctó-rem cæ-lí et ter-ræ, vi-si -

5.

bí-li-um óm - ni-um et in-vi-si-bí - li-um. Et in u-num Dó-mi-num Je-sum Chri-stum,

Fi-li-um De-í u-ni-gé-ni-tum. Et ex Pa-tre na - tum an-te óm-ni-a sæ - cu-la.

De - um de De - o, lu - men de lú - mi - ne, De - um ve - rum de De - o ve - ro.

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#), indicating G major. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady bass line with chords and moving lines in the right hand.

Gé - ni - tum, non fa - ctum, con - sub - stan - ti - á - lem Pa - tri: per quem óm - ni - a fa - cta sunt.

The second system of music continues the vocal and piano parts. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains the harmonic support with consistent chordal textures.

Qui prop - ter nos hó - mi - nes, et prop - ter nos - tram sa - lú - tem de scén - dit de cæ - lis

The third system of music continues the vocal and piano parts. The vocal line features a mix of eighth and quarter notes. The piano accompaniment provides a solid harmonic foundation.

Et in - car - ná - tus est de Spí - ri - tu San - cto ex Ma - ri - a Vir - gi - ne: Et ho - mo fa - ctus est.

The fourth system of music continues the vocal and piano parts. The vocal line has a more melodic feel with some longer note values. The piano accompaniment continues to support the vocal line.

Cru - ci - fí - xus é - ti - am pro no - bis: sub Pón - ti - o Pi - lá - to pas - sus et se - púl - tus est.

The fifth system of music continues the vocal and piano parts. The vocal line has a more active rhythmic pattern. The piano accompaniment remains consistent in style.

Et re - sur - ré - xit tér - ti - a di - e, se - cún - dum Scri - ptú - ras. Et a - scén - dit in cæ - lum:

The sixth system of music concludes the page. The vocal line ends with a final cadence. The piano accompaniment provides a concluding harmonic texture.

se-det ad dex-te-ram Pa - tris. Et i-te-rum ven-tú-rus est cum gló-ri-a ju-di-cá-re vi-

vos et mór-tu-os: cu-jus re-gni non e-rit fi-nis Et in Spí-ri-tum San-ctum, Dó-mi-num,

et vi-vi-fi-cán-tem. qui ex Pa-tre Fi-li-ó-que pro-cé-dit. Qui cum Pa-tre et Fí-li-o

si-mul ad-o-rá-tur et con-glo-ri-fi-cá-tur: qui lo-cú-tus est per Pro-phé-tas.

Et u-nam san-ctam ca-thó-li-cam et a-po-stó-li-cam Ec-clé-si-am. Con-fí-te-

or u-num bap-tís-ma in re-mis-si-ó-nem pec-ca-tó-rum, Et ex-spé-cto re-sur-re-cti-ó-

nem mor-tu-ó-rum Et vi-tam ven-tú-ri sá-cu-li. A - - - - - men.

IV

Cre-do in u-num De-um Pa-trem om-ni-po-tén-tem, fa-ctó-rem cæ-li et ter-ræ,

1.

vi-si-bí-li-um óm-ni-um, et in-vi-si-bí-li-um. Et in u-num Dó-mi-

num Je-sum Chri-stum, Fí-li-um De-i u-ni-gé-ni-tum. Et ex Pa-tre na-tum an-te óm-ni-a

sá-cu-la. De-um de De-o, lu-men de lú-mi-ne, De-um ve-rum de De-o ve-ro.

Gé-ni-tum, non fa-ctum, con-sub-stan-ti-á-lem Pa-tri: per quem óm-ni-a fa-cta sunt.

Qui prop-ter nos hó-mi-nes, et prop-ter no-stram sa-lú-tem de-scén-dit de cæ-lis.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a series of eighth notes, followed by a half note and a quarter note. The piano accompaniment features a steady bass line with chords and moving lines in the right hand.

Et in car-ná-tus est de Spí-ri-tu San-cto ex Ma-ri-a Vír-gi-ne: Et ho-mo fa-ctus est.

The second system of music continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the first system, with eighth notes and a half note. The piano accompaniment maintains its accompanimental role with chords and moving lines.

Cru-ci-fí-xus é-ti-am pro-no-bis: sub Pón-ti-o Pi-lá-to pas-sus, et se-

The third system of music continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the first system, with eighth notes and a half note. The piano accompaniment maintains its accompanimental role with chords and moving lines.

púl-tus est. Et re-sur-ré-xit tér-ti-a di-e, se-cún-dum Scri-ptú-ras. Et a-scén-

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the first system, with eighth notes and a half note. The piano accompaniment maintains its accompanimental role with chords and moving lines.

dit in cæ-lum: se-det ad délix-te-ram Pa-tris. Et í-te-rum ven-tú-rus est cum

The fifth system of music continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the first system, with eighth notes and a half note. The piano accompaniment maintains its accompanimental role with chords and moving lines.

gló-ri-a ju-di-cá-re vi-vos et mór-tu-os: cu-jus re-gni non e-rit fi-nis.

The sixth system of music continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the first system, with eighth notes and a half note. The piano accompaniment maintains its accompanimental role with chords and moving lines.

Et in Spi-ri-tum San-ctum, DÓ-mi-num, et vi-vi-fi-cán-tem: qui ex Pa-tre Fi-li-ó-

que pro-cé-dit. Qui cum Pa-tre et Fí-li-o si-mul ad-o-rá-tur et con-glo-

ri-fi-cá-tur: qui lo-cú-tus est per Pro-phé-tas. Et u-nam san-ctam ca-thó-li-cam

et a-po-stó-li-cam Ec-clé-si-am. Con-fi-te-or u-num bap-tis-ma in re-

mis-si-ó-nem pec-ca-tó-rum. Et ex-spé-cto re-sur-re-cti-ó-nem mor-tu-ó-rum.

Et vi-tam ven-tú-ri sæ-cu-li. A - - - men.